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GIVEN BY

Mrs. Joshua Crane.

THE LAMENT OF THE IRISH EMIGRANT.
A Ballad
in Poetry, by
THE HON. MRS. PRICE BLACKWOOD.

8053.472



THE MUSIC
composed and most cordially dedicated to
MRS. ISAAC M^{RS}. GAW.
OF NEW YORK, BY
WILLIAM R. DEMPSTER.

→ BOSTON ←

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THE LAMENT OF THE IRISH EMIGRANT.

Portraying the feelings of an Irish peasant previous to his leaving home, calling up the scenes of his youth under the painful reflection of having buried his wife and child, and what his feelings will be in America.

Words by the Hon: Mrs. PRICE BLACKWOOD.

Music by WILLIAM. R. DEMPSTER.

Larghetto e grazioso con Affettuoso.

Legato.

Musical notation for the piano introduction, consisting of two staves (treble and bass clef) in 4/4 time. The tempo is marked 'Larghetto e grazioso con Affettuoso' and the articulation is 'Legato.' The music features a slow, expressive melody in the right hand and a supporting bass line in the left hand.

Musical notation for the piano accompaniment, consisting of two staves (treble and bass clef) in 4/4 time. The music continues the accompaniment from the introduction, with a focus on harmonic support and texture.

I'm sitting on the stile Mary, Where we sat side by side, On a

Musical notation for the first line of the song, including a vocal line and piano accompaniment. The vocal line is in a single treble clef, and the piano accompaniment is in two staves (treble and bass clef). The lyrics are: "I'm sitting on the stile Mary, Where we sat side by side, On a"

bright May morn-ing long ago, When first you were my bride. . . The

Musical notation for the second line of the song, including a vocal line and piano accompaniment. The vocal line is in a single treble clef, and the piano accompaniment is in two staves (treble and bass clef). The lyrics are: "bright May morn-ing long ago, When first you were my bride. . . The"

*Mrs. Joshua Crane
April 4, 1905*

cres. *sotto voce.*

corn was springing fresh and green, And the lark sang loud and high, And the

The first system of the musical score features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a series of eighth notes, followed by a crescendo leading to a phrase marked 'sotto voce'. The piano accompaniment consists of chords and moving lines in both hands.

e con espress. *cres.*

red was on thy lip, Mary, And the lovelight in your eye, And the

The second system continues the vocal line and piano accompaniment. The vocal line is marked 'e con espress.' and includes a crescendo. The piano accompaniment provides harmonic support with chords and melodic fragments.

rall: ad lib.

red was on thy lip, Mary, and the love-light in your

The third system shows the vocal line with a 'rall: ad lib.' marking. The vocal line ends with a long note and a series of dots indicating a continuation. The piano accompaniment continues with chords and moving lines.

eye.

The fourth system shows the vocal line with a fermata over the word 'eye.' and a final note. The piano accompaniment concludes with a series of chords and a final cadence.

The place is lit-tle changed, Mary, The day as bright as then; The

The first system of the musical score. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The lyrics are: "The place is lit-tle changed, Mary, The day as bright as then; The".

Con anima. *cres.*
 lark's loud song is in my ear, And the corn is green a - gain! But I

8^{va} *loco.* *f* *f* *pp*

The second system of the musical score. The vocal line continues with the lyrics: "lark's loud song is in my ear, And the corn is green a - gain! But I". Performance markings include *Con anima.*, *cres.*, *8^{va}*, *loco.*, *f*, *f*, and *pp*. The piano accompaniment includes dynamic markings *f*, *f*, and *pp*.

Sotto voce e con espress. *cres.*
 miss the soft clasp of your hand, And your breath warm on my cheek, And I

cres.

The third system of the musical score. The vocal line continues with the lyrics: "miss the soft clasp of your hand, And your breath warm on my cheek, And I". Performance markings include *Sotto voce e con espress.* and *cres.*. The piano accompaniment includes a *cres.* marking.

legato.
 still keep list'ning for the words, You never more may speak, And I

The fourth system of the musical score. The vocal line continues with the lyrics: "still keep list'ning for the words, You never more may speak, And I". Performance marking includes *legato.*

still keep list-ning for the words You never more may speak.

rall.

colla voce

cres.

'Tis but a step down you - der lane, And the little church stands near, The

Staccato sempre.

church where we were wed, Mary, I see the spire from here; But the

Lento

colla voce.

graveyard lies be - tween, Mary, And my step might break your rest, For I've

laid you dar-ling down to sleep, With your ba-by on your breast, For I've

laid you dar-ling down to sleep, With your ba-by on your breast.

I'm

very lone - ly now, Mary, For the poor make no new friends, But

Oh! they love the better far, The few our fa - ther sends! . . . And

you were all I had, Mary, My blessing and my pride; There's

nothing left to care for now, Since my poor Ma - ry died, There's

nothing left to care for now, Since my poor Ma-ry . . . died!

The remaining stanzas may be sung to the accompaniment of the fourth.

5

Your's was the brave good heart, Mary,
That still kept hoping on,
When the trust in God had left my soul,
And my arm's young strength had gone;
There was comfort ever on your lip,
And the kind look on your brow;
I bless you for that same, Mary,
Though you can't hear me now.

6

I thank you for that patient smile,
When your heart was fit to break,
When the hunger pain was gnawing there,
And you hid it, for my sake,
I bless you for the pleasant word,
When your heart was sad and sore;
Oh I'm thankful you are gone, Mary,
Where grief can't reach you more.

7

I'm bidding you a long farewell,
My Mary, kind and true,
But I'll not forget you darling,
In the land I'm going to,
They say there's bread and work for all,
And the sun shines always there;
But I'll not forget old Ireland,
Were it fifty times as fair.

8

And often in those grand old woods,
I'll sit and shut my eyes,
And my heart will travel back again,
To the place where Mary lies,
And I'll think I see the little stile,
Where we sat side by side;
And the springing corn, and the bright May morn,
When first you were my bride.

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